



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

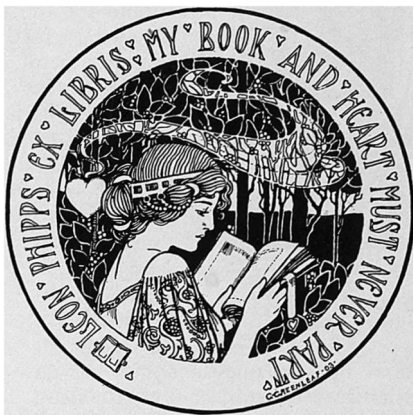
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

INDIANA DESIGNERS OF BOOK-PLATES

A year or so ago, the writer had, in another publication, a brief article entitled "Some Indiana Book-plates," being an account of a collection made up of book-plates designed by people native to this State, or possessed by persons having a residence therein, which attracted so much attention over the country among collectors that a second article seems not entirely inappropos, including, by way of illustration, more effective plates from designers mentioned in the previous one, with a number of others not there referred to.

Profound and technical dissertations upon the subject of book-plates, within the compass of a brief article, are manifestly more or less an absurdity. Many attempts of this sort are made, but few successes achieved. Very few there be, indeed, who have any authoritative knowledge of any phase of art, and these alone are capable of writing in a way to command the attention and respect of artist and layman alike, these critics being very frequently themselves artists. There is a vast, indigestible, and utterly despairing mass of stuff floating about in print under the nomenclature of "art criticism," which, upon an intimate examination, is reduced to nothingness, and of no avail or *raison d'être*, and to essay a serious article, anent book-plates, in instance, seems a trifle impossible. The remarks herein, therefore, are from the standpoint of a collector merely, with a wish to call attention to the work of several designers in Indiana who are making some charming and effective plates. The writer is willing to leave learned disquisitions to those who are competent for the task or have temerity to undertake what she considers a folly.

One of the most promising young artists in Richmond, Indiana, where there is a colony of artists in various media, was Paul Keinker, not yet twenty, whose recent death saddened the hearts of his friends not alone because of the annihilation of a beautiful spirit, but because, also, of the



BOOK-PLATE
By Grace and May Greenleaf



BOOK-PLATE
By Gaar C. Williams

wonderful promise given of serious artistic achievement. Mr. Keinker, although still in school, had done some excellent work in illustration and design, and the plate reproduced here, and being the only plate he ever designed, shows an imagination and a disregard of the purely conventional which bade fair to win him distinction in this field of art. The plate was made for Miss Naomi Huber, a young girl just being graduated from school, and the feminine figure looking toward the sun just rising, leaving her books behind for the moment, is most apropos. This plate was greatly admired by Count Leiningen-Westerburg, of Munich, the celebrated collector of, and writer upon, *ex libris*, in whose vast collections it is now included. It might be interesting to note, by the way, that Count Leiningen-Westerburg is the greatest collector of book-plates in the world, now having in his wonderful collection over thirty-three thousand plates, over three thousand of which are of American design. In his judgment

—and no one questions him as an authority on the subject—the American plates hold their own with those of other nations.

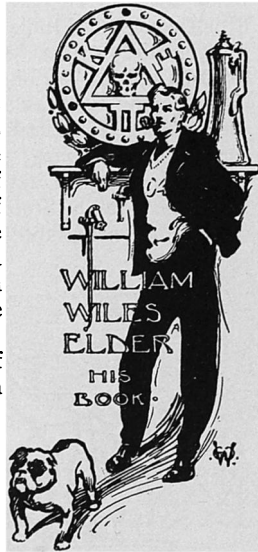
A number of plates reproduced here from the pencil of Gaar C. Williams, of Richmond, now in Chicago, are, perhaps, as fitting in motif to their various owners and as stunning in effect as any plates ever designed by an artist of this State. Mr. Williams has for several years been a hard student, and his plates shown here display the result of accurate instruction as well as the pronounced talent of which he is possessed. His plates are, almost without exception, in exploitation of the figure, sometimes used symbolically, frequently merely decoratively; perhaps one of the most successful of the former motif being that



BOOK-PLATE
By Eunice Jameson

of "M. E.," Miss Magdalena Englebert, for whom the plate was made, being a musician, and absorbed in this art to the exclusion of many other interests. The plate of Miss Rhea Reid, on the other hand, showing the graceful figure of a young girl, is indicative of Miss Reid's fondness for yachting. Mr. Williams has made a number of interesting plates for men, none of which, however, is more effective than that of William Malette Colwell, this plate, at the request of the owner, made with special regard to his penchant for the dramatic art, symbolized by the nonchalant and engaging figure and the mask.

The plate of Wiles Elder is the antithesis of the Colwell plate, Mr. Elder being a well-known collegian, athlete, and fraternity man, devoted to the outdoor life and legitimate college joys. As one of the stars on the football team of Williams College, he was paid the compliment of inclusion in the All-American football team of 1904, all this Mr. Williams having successfully endeavored to indicate in the plate which gives the impression of an all-round "good fellow." Something, be it said, suggestive of the tastes or interests of the collector is always



BOOK-PLATE
By Gaar C. Williams



BOOK-PLATE
By Anna Hasselman

prized in the plates that mark his volumes. In the plate of John and Alice Griffith, Mr. Griffith's athletic proclivities are also shown, the seal of Mr. and Mrs. Griffith's beloved alma mater being included in their plate, the feminine figure indicative of Mrs. Griffith's devotion to literary studies. As an example of Mr. Williams's most decorative manner, the plate of Mary Gould Foulds is representative, this displaying a certain pleasing fantasy not seen so pronouncedly in other of his designs, being extraordinarily effective in the original drawing. Mr. Williams, in addition to much designing of a various character, has done some successful illustrating.

One or two reproductions of plates

made by Carl Lewis Bernhardt, of Richmond, were given in the previous article concerning Indiana plates, and the representation here given shows the versatility of that young man. In his own plate, the Bernhardt coat of arms appears on one side, with the family signet on the other, the latter having been used as a private mark on buildings designed by the members of this family, who have for generations been architects in their native Germany, the architectural motif being carried out in the old German city which appears in the background. In the book-plate of Lewis and Emily Stubbs, Mr. Bernhardt has worked over the old plate of his maternal grandparents, with its family crest and motto, this plate



BOOK-PLATE
By Gaar C. Williams

having been designed for the purpose of an after-decoration of color, and is very effective. In striking contrast to these two plates is that of Miss Nelle B. Howard, a large number of which were also colored by Mr. Bernhardt, and which is an admirable example of a book-plate as a name-label.

The work in this phase of art done by Miss Grace and Miss May Greenleaf, of Indianapolis, has been greatly admired by collectors. The plate of Earlham Alumni is especially interesting, in that it appears in the books presented by the alumni to the library of this college, Earlham being not only one of the oldest and best known educational institutions in Indiana, but in the West. It is one of the most noted Quaker colleges now in existence, and is accorded a very high regard by educators in all sections of the United States. This plate, which was the gift of Miss Hettie Elliott to the library, is reminiscent of the former Quaker garb, while the youthful figures in studious attitude, with a presumed college campus stretching away from the latticed windows, adds the neces-

sary scholastic atmosphere expected in a design for a college library, the *tout ensemble* being quaint and extremely apropos. The designs of the Misses Greenleaf are distinctly decorative in effect, this being especially the case in the plates of Leon Phipps and Carolyn Louise Salter, the latter having been much sought after by collectors. The work of these young girls is indicative of much talent and great promise, their success in other forms of art, notably in the medium of water-color, being established in this section. The notable work of Miss Margaret Steele, of Indianapolis, with numerous reproductions of plates designed by her, made up a major portion of the previous article concerning Indiana designers, the



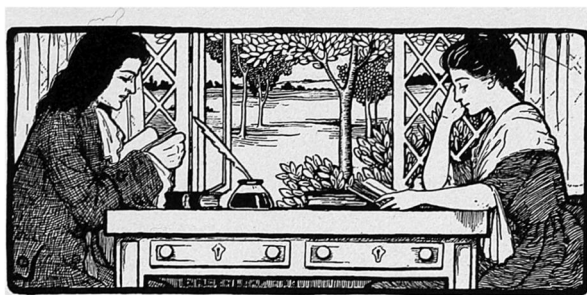
BOOK-PLATE
By Gaar C. Williams

plate reproduced at this time being a characteristic example, although not as striking, perhaps, as some other of her plates, that of the Indianapolis Browning Society, while a clever conceit, not being as virile as is usual with Miss Steele. The plate shown is the joint plate of Mr. and Mrs. Booth Tarkington, and, printed in two colors, is a most charming design. Miss Steele, is the daughter of T. C. Steele, the well-known landscapist and portrait-painter, whose wife, Helen McKay Steele, has done much charming and meritorious artistic work in designing of a various character, including book-covers, windows, interior decorations, etc., and some very interesting and effective book-plates.

One of the best-liked designers in the State is Miss Anna Hasselman, of Indianapolis, who is represented here by the plate of the University Club of Indiana, an apropos and charming example of ex libris design. An interesting plate is that of Lee Burns, this having been designed by Helen and Margaret Armstrong, who have, besides, done notable work in other fields of decorative design, this plate, with its medieval motif,

being a happy one for a book-plate and this especial book-plate in particular. In Indianapolis much excellent artistic work is done in the public schools, in the Shortridge High School, especially, a large number of delightful and original plates having been designed by the pupils belonging to the classes of Miss Charity Dye. A quaint and appealing plate is that of Miss Augusta Jameson, of Indianapolis, the plate having been designed by Miss Eunice Jameson and printed in two colors, red and black, and being one of the most charming plates in the writer's collection. The plate of Jessie F. S. Leatherman is also an effective one, with its atmosphere of simplicity, and a design which befits the owner, who, while a prominent club-woman and a participant in the club activities of the State, is a book-lover primarily and a woman of domestic tastes. In the arts, Indiana has been known, perhaps, chiefly, through her litterateurs, but within the borders of the State are found a number of brilliant artists in various media, some of whom have gained a national reputation within the past few years, and in the phase of decorative design, in certain aspects, the State is producing some promising exemplars.

ESTHER GRIFFIN WHITE.



Ex Libris · EARLHAM · ALUMNI ·

BOOK-PLATE

By Grace and May Greenleaf